

THE DÉCIMAS, A TRADITIONAL ARTISTIC EXPRESSION AND POPULAR CULTURE ROOTS IN THE MUNICIPAL MUSEUM OF CHANCAY

Names and surnames: Ana María Lebrún Aspíllaga

Institution: Chancay Municipal Museum
Universidad Femenina del Sagrado Corazón – UNIFÉ

City and country: Lima – Perú

E-mail: analebrun@hotmail.com

Summary

The Municipal Museum of Chancay, through its proposed museum shows, through the Décimas, an important art form Chancay district. An inherited from father to son has served to unite family and friends art. Its importance is that preserved cultural and historical information through the various issues addressed from the perception of the people.

As an oral tradition, this has been compiled in written form, as a traditional means of rescue intangible cultural heritage. At present the décimas continue developing, the same that are collected in written form, also shelter in the Municipal Museum of Chancay in digital format and presented to the chancayana community through interactive media, such as touch screen displays that serve to publicize this traditional art, cultural heritage of the nation, allowing encourage new generations to preserve them for the sake of culture and tradition of the people.

Keywords: Chancay, Municipal Museum of Chancay, the Décimas

BACKGROUND: THE MUNICIPAL MUSEUM OF CHANCAY

The Municipal Museum of Chancay is a cultural institution located in the street Lopez de Zuniga No. 142, in the district of Chancay, Huaral province, Lima region, within the space that is configured as the main square of the district.

It was founded at the initiative of the District Council of Chancay by Municipal Resolution No. 161-CDCH / 91 of July 23, 1991, assigning home the old City Hall. To carry out this work was coordinated with the National Museum of Archaeology, Anthropology and History of Peru

(Lima), requesting support and advice in the work and responsibilities of the museum functions. Thus the December 9, 1991 the traveling temporary exhibition "Chancay Prehispánico" opens.



Figure 1. Old facade of the Municipal Museum of Chancay.
(Photography: Ana María Lebrún Aspíllaga)

In early 1992 the archaeologist Vicente Cortez Billet is hired to assist in advising the museum staff, the first pieces of the collection was formed with donations from city residents.

The pieces that form the museum collection are about two thousand, from pre-Hispanic ceramics, textiles, bone, organic, malacological, lithic, mineral materials, glass, pottery and pieces of funerary context. Among non artifacts include pieces of the Chilean ship Covadonga La Goleta, the same that was sunk off the port of Chancay during the Pacific War (1879-1883).

The museum, before his speech was to show archaeological and historical pieces, regardless of the valuable intangible cultural heritage of Chancay and is of great historical value for the area.

The proposed new Municipal Museum of Chancay born from the will of the Mayor¹ of the District Municipality of Chancay, the director² of the Museum and a team of professionals ready to safeguard the cultural heritage of the nation.



Figure 2. Municipal Museum of Chancay (Photography: Ana María Lebrún Aspíllaga)

workshop office museology and museum management. The first and second levels feature permanent showrooms.

The infrastructure of the museum is attached to the Municipal Palace of Chancay, with an architecture that allows the development of the exhibition to generate a proper museum functionality.

The museum's facilities have been raised in three levels (basement, first and second level). The basement has permanent exhibition rooms with thematic units of funeral rites and textile art; workshop also has research and collections management, conservation and restoration workshop, deposit of organic material, inorganic material tank,

THE CHANCAY CULTURE

The valleys of Chancay, Chillón and Huaura are the geographical scope of one of the most important cultural events in the history of culture; his remains and material evidence are scattered in several private and museum collections in many countries. This cultural event, known as "Chancay" is located chronologically in the period called: Regional States, whose chronology ranging from 1.100 to 1.400 the year AD approximately³.

During the time of flowering of this culture, social, economic and interregional trade favored contact and exchange between regions, why is notorious assimilation of cultural meanings of other sources of social development, the manufacturing objects Chancay population. Its monuments are known from the beginning of research in Peru, revealed from the first systematic archaeological excavations, as objects of Chancay classic (black on white).

¹ The Mayor of the District Municipality of Chancay, Dr. Juan Alberto Álvarez Andrade.

² The director of the Municipal museum of Chancay, Lic. Rosa Huarca Eguizabal.

³ Krzanowski, A. (1991). *Estudios sobre la Cultura Chancay*. Universidad Jaguelona. Polonia.

One of the first researchers interested in this culture was Max Uhle, who in 1904 directed excavations in Ancon and some sites in the valley of Chancay. Some sites where this material culture found include Cerro Trinidad, La Mina, Lauti, Jecuan and Huaraz Viejo. Later, Julio C. Tello also visited some sites Chancay evidence, including: Lauri, Dona Maria, Teatino, Wilkahuaura and Mazo.

With reference to cultural events, it is important to emphasize the presence of ceramic, of "coarse" and porous manufacturing. It manifests itself in forms such as "Chinese" calls and "cuchimilcos" smoothed surface with cloth, without much polish and usually with a bath of white or cream on the red of the workpiece or with touches of dark brown on the Creamy white slip; but instead the textiles reached high quality levels. In Chancay abound gauze, light textile pieces that have been dyed⁴.

Dolls also appear, whose frame is usually of reeds or twigs that are covered with pieces of tissue, forming a cushion placed on family scenes, party or dance. The mummies are large, often exceeding three meters high, with the body placed in a fetal position to the center, surrounded by multiple offerings, presenting out a network of braided reed rustica (shikra) and finishing in a package false head, usually painted red.

The ceramic Chancay style is distinguished by its rather rough porous texture, with a variety of ways. Frequently pitchers are large oblong wide neck, in which a human face, modeled and sometimes painted also appears. An ovoid jar, which can be flattened vertically, with handles on the sides of the neck or the waist. The neck can be convex, sometimes shaped like a second, smaller container, or it may be right; the base is convex. Open cups appear with a small circular or annular, some of them show pedestal tripod. Wide mouth pots and convex base; Similar to kero vessels; conoides cups, provided with pedestal; double containers connected by a tube into the body and handle cintada between the peaks, which are usually tall and thin.



Figure 3. Cuchimilco. (Photography: Municipal Museum of Chancay)

REGISTRATION AND DOCUMENTATION OF CULTURAL MATERIAL OF THE MUNICIPAL MUSEUM OF CHANCAY

The old adobe infrastructure, poor facilities, permanent moisture and salt outcrop, among others, led the museum to remain closed for several years, which generated an unfavorable situation for the protection of members of the World Heritage property Cultural Office.

The pieces of the collection were in the old premises were stored in different environments of the District Municipality of Chancay, mostly without tracking the technical criteria that are necessary for handling such materials.

For the beginning of work of the new infrastructure of the museum from 2008 and to properly safeguard the museum's collection, had to locate a building that can accommodate the entire cultural heritage, the same that was implemented to ensure that there optimal security conditions, cleaning and conditioning environments intended for storage of the collection.

⁴ Iriarte, F. (2004). *La arqueología en el Perú*. Lima. Perú. Universidad Garcilaso de la Vega.

As a first step to manage collections of cultural material of the Municipal Museum of Chancay registration of the collection that was designed to be performed in parallel with the activities of classification and transfer took place.

One of the first activities that took place were the work surface cleaning and conservation of the pieces; verification of the materials and instruments needed; training of personnel sent by the District Municipality of Chancay for the assigned tasks; a serial number was assigned to the parts which began with the most critical; the work of registration and inventory according to nature of the pieces were made; finally the pieces were packed correctly and were deposited in sequence, in cardboard boxes free acids, assigning an order number to the boxes.

The general inventory of cultural material of the museum, according to the record of National Register, National Institute of Culture (now Ministry of Culture), in order to facilitate decision-field information was initially performed and does not dispense any of the items needed for the national registry.

For the location and control of inventoried parts had to draw a picture of inventory, where the serial number of the pieces, which was also preceded by a letter that identifies the material of the piece is highlighted- (**C** cerámica; **T** textil; **MO** material orgánico; **ME** metal; **O** a material óseo; **Ma** material Malacológico; **Li** lítico; **MI** mineral y **VI** vidrio).

LAS DÉCIMAS AS INTANGIBLE ASSET VALUE AND DOCUMENTATION

The tenth is a strophic composition of octosyllabic 10 (Santa Cruz, 2014, p. 46)⁵. Tenth popular peasants took refuge in pockets inhabited by people of dark color. In the late nineteenth century to the early twentieth decimistas black Chancay, Ica and Lima Tenth sang and sang Socabon mode. The tradition is passed from master to disciple in the thematic characteristics and observing the rules. (Santa Cruz, 2014).

The history of Tenth in Peru began in the colonial era, from the fifteenth century when it was brought by clerics and soldiers. According to research by Nicomedes Santa Cruz, the Tenth comes to town in the sixteenth century through the popular theater was encouraged to leave the monotonous work life on the farm.

An important feature of the Tenth is their sense of manners and picaresque, which was developed especially from the time of independence, when the output of the first Spaniards celebrated and then when you start to make speeches tenth policies.

As an oral tradition, this has been compiled in written form, as a traditional means of rescue of the intangible cultural heritage, in addition these are documented through digital media such as videos where the people who have preserved this tradition involved.

At present tenths continue developing, the same that are collected in written form, also shelter in the Municipal Museum of Chancay in digital format and presented to the chancayana community through interactive media that serve to publicize this traditional art, cultural heritage of the nation, allowing encourage new generations to preserve them for the sake of culture and tradition of the people.

The decimistas currently allow structural changes to their thinking or feeling and find rhythm and syntax of this abba form: c: ddc represent three periods, the first expresses the main idea in

⁵ It refers to the characteristic melody with the tenth sang until the early twentieth century on the south coast, and also the specific touch when the guitar supports. During his professional life in Peru until 1982, Nicomedes Santa Cruz sang the Tenth always with the guitar accompaniment of Vicente Vasquez, according to this I learned from Porfirio - his father - who by then was the last toilet Socabon in Lima.

the second concession is made to conclude as paradox in the third period, alternating with abba form: acdd: dc reserving the conclusion of the last two verses (Santa Cruz, 2014).

The various topics of the Tenth enrich the cultural baggage of Chancay, which is displayed in the Municipal Museum of Chancay, the most representative themes are love; humor and recreation; customs, traditions and folklore; reflection; social and gregarious feeling; dedicated (in tribute, individuals and institutions); faith and worship; satirical, historical and transcendent; foundation and challenge; namely obstinacy and folly; and presentation and greeting; other.

SCRIPT AND THE LIVING CULTURE IN THE MUSEUM

The importance of the Chancay culture in the history of the Hispanic cultures, museographically is the opportunity to present the material and immaterial cultural relics, exposing the community at large magnificent archaeological, historical and oral tradition that has museum pieces as well as the social organization and the worldview of this culture.

The museum approach involves explaining the cultural material, allowing visitors to its facilities to connect with the exhibition, having the ability to generate the connection between them and must likewise react to perceptions, desires and needs of different public.



Figure 4. Museography basement. (Photography: Ana María Lebrún Aspíllaga)

The proposed museum helps bring alive and spread through the Tenth culture in all its expressions to visitors in an entertaining and dynamic way, as a conduit between two worlds.

The information included in the exhibition integrates and complements each other and go hand in hand to be understood and understand by the meanings and values that are transmitted and Tenth are an essential vehicle that is associated with the historic part of the museum proposal ; Thus the thematic units included in museology through the Covadonga, the medallion, our museum, good decimista, the procession of fishermen and plants, are reflected from texts placed in the museum walls and recited in the touch screens by decimistas own that taught in these verses this chancayana identity today.

The diversity of issues in the tenth Chancay is very wide and is well represented by decimistas chancayanos: Erasmo Muñoz, Antonio Silva García and Augusto Palomares Bazalar.

LAS DÉCIMAS

<p>Señor de los Milagros</p> <p>Lo pintó un negro de Angola allá por sabe Dios cuando pero se viene adorando desde colonia española. Fue encalambrándose sola ayudando al desvalido cuando, un “Dios te lo pido” con gran fervor exclamando</p>	<p>La procesión</p> <p>Se acerca Semana Santa en ésta Villa de Arnedo se alistan con gran denuedo la hermandad se levanta. La cristiandad sacrosanta va preparando funciones se alistan las procesiones de nuestros Santos de Iglesia</p>
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era el rugeo atormentado,
de un esclavo al Dios querido.

La imagen se fue expandiendo
entre ciudad y el agro
al “Señor de los Milagros”
la gente fue conociendo.
Su bondad se fue extendiendo
por pueblos y caseríos,
para el esclavo sombrío
hubo una luz de esperanza,
vivió paz, hubo bonanza.
florecieron los sembríos.

En la ciudad fue creciendo
con fervor entusiasmado
se vistieron de morado
las que venía sirviendo.
Fue así que fue naciendo
su inmensa devoción
y hoy sale en procesión
para que el pueblo lo aclame
y haga que se derrame
por el mundo su bendición

Entre sahumerios y flores
avanza con paso lento
expresando su contento
lo llevan los cargadores.
Es el Señor de señores
saliendo en el mes de Octubre
a ver que males descubre
y, a perdonar descalabros,
el Señor de los Milagros
que de bendición nos cubre.

Avanza la procesión
de gente que lo acompaña,
una anciana en voz extraña
va rezando una oración.
Le pide con devoción
curación para sus males
y perdón para sus rivales
que ofenden su magnitud.
Perdón a la juventud,
y sus pecados capitales.

Pasa frente a una ventana
adornada con un manto,
un altar para un santo
vestido, morado y grana.
Con voz sublime una hermana
entona triste canción
se escucha con emoción
debajo de su morada.

gente del campo que es recia
prepara sus oraciones.

Todos los alrededores
de éste pueblo cristiano
viene cada ciudadano
trayendo ramo de flores.
Para engalanar Altares
de su Santo preferido
desde el Cristo más sentido
“El Señor de la Agonía”
con su eterna compañía
de fruta siempre vestido.

Acompaña el recorrido
“El señor de la Esperanza”
“Cristo Moreno” en confianza
de quienes es preferido.
Es su “patrón” más querido
y le brindan devoción
en su humilde condición
recibiendo aura divina
junto al anda se camina
rezando una oración.

Esta también más chiquito
perdido en el recorrido
de Quepepampa traído
“El Señor del Borriquito”.
Lo acompaña su séquito
de su vecino poblado
que como siempre han dejado
los bueyes en sus corrales
y en sus recintos vecinales
descansando esta el arado.

También hace aparición
cargado en hombros fraternos
por cargadores eternos
“El Señor de la Resurrección”.
Sobrecoge la devoción
expresada por la gente
que acompaña penitente
las andas en procesión
en silencio una oración
o una expresión latente.

Avanza más adelante
En olor a incienso y flores
“La Virgen de los Dolores”
Patrona del pueblo y gente.
Esa multitud vigente
que la acompaña e implora,
paz, dicha y buenaventura
a la población cristiana

Por donde el Anda sagrada
es llevada en procesión.

¡Avance!, ¡avance hermano!
se escucha, voz de cuadrilla
“El Cristo de Pachacamilla”
encabeza el mar humano.
Con el rosario en la mano
un grupo reza constante,
van susurrando canciones,
que junto a las oraciones
es un amor elocuente..

La Banda su himno entona
con sublime melodía
y toda la cofradía
al escuchar se emociona.
Desde una vieja casona
los niños aun despiertos
con el rostro descubierto
lo enfocan con una luz
a aquel que murió en la cruz
y con los brazo abiertos.

Con los brazo extendidos
como queriendo abrazar
la gente lo ve pasar
absortos y confundidos.
Con ojos adormecidos
y la faz mirando al suelo
como en busca de consuelo
a la necedad del hombre,
su reinado aunque asombre
esta justo allá en el cielo.

En recuerdo de su estancia
entre paredes y muros,
que vericuetos oscuros
nos recuerda su vivencia.
Soportó mil inclemencia
devastador terremoto
paredes y muros rotos
pero su imagen sagrada
permaneció inalterada
sorprendiendo a sus devotos.

Se dice que al ser pintada
la imagen por negro esclavo
hubo siempre menoscabo
de la sociedad encumbrada.
fue entonces marginada
de la adoración cristiana;
solo el negro y la mundana
esclavitud que existía
le brindaban pleitesía

hoy más que nunca se hermana
buscando paz y cordura.

Al compás de las canciones
los músicos acompañan
los fieles que se empeñan
en rezar sus oraciones.
Sollozos y confesiones
acompañan payadoras
a quienes son portadoras
de oraciones concebidas
van entonando cohibidas
con fervor las pecadoras.

Salieron del “hospital”
antigua Iglesia y capilla
fundada en ésta Villa
en la época Colonial.
Siguieron por la Calle Real
donde está Iglesia Mayor
“Santo Sepulcro” Señor
como también otros santos
se juntan tantos y tantos
como bendición de amor.

Autor: Augusto Palomares Bazalar



Figura 5. Procession of Señor de los Milagros. (Fotografía:
Fabiola Castillo Cáceres)

a la imagen venerada

Mas según cuenta la historia
los milagros recibidos
por aquellos bendecidos
lo encumbró a la gloria.
Hoy nos llena de euforia
cuando llega el mes morado
que es octubre señalado
días y mes de consagro,
al Señor de los Milagros
hacedor de lo soñado.

Autor: Augusto Palomares Bazalar



Figura 6. Image of Señor de los Milagros in the procession.
(Fotografía: Fabiola Castillo Cáceres)

La Covadonga

Sin que nadie se le oponga
se paseo por nuestra playa
descargando su metralla
La Goleta Covadonga.
Pero en la historia se ponga,
escrito con letras de oro,
que se le acabó el decoro
cuando Chancay arribó
puesto que aquí encontré
su tumba y su deterioro.

Un grupo de chancayanos
conscientes de su ambición,
le ofrecieron tentación
en un barquito troyano.
un torpedo hecho a mano
con patriótico coraje
por tres dignos personajes,
Negreiros, Cuadros y Oyague
para que Dios se lo pague
encargaron su abordaje

Décima El Medallón

Bien alto y con letras de oro
esperamos que se ponga
que hundimos a la Covadonga
y tenemos su tesoro,
hoy nos sirve por decoro
aquí está su presencia
el Medallón es esencia
que honro a esta goleta
por hundir a la Corbeta
Peruana “La Independencia”

Fue la gente chancayana
la que hizo este desquite
y la mandamos a pique
con tan solo una chalana
se vengó sangre peruana
y en premio a esta faena
tenemos ancla y cadena
como también un cañón
y el famoso Medallón
de la goleta chilena

Se oyó una gran explosión
un día trece de Septiembre
para que en el mar se siembre
la bandera de una Nación.
observó la población,
desde la costa peruana,
como una nave chilena
que vino con tal repique,
iba hundiéndose a pique
como una frágil chalana.

Allí acabó la gloria
de la mentada Goleta;
por eso se le respeta
al chancayano en la historia.
Hoy día hacemos memoria
a tan épica jornada
que siempre será recordada
con el corazón henchido,
orgullo de haber nacido
en esta tierra dorada.

Donde nacieron los hombres
que con valor defendieron
la tierra donde nacieron
y que escribieron sus nombres.
para que el mundo se asombre
pasaron, más de cien años
y allí están los peldaños
como recuerdos de gloria.
La Covadonga, es historia
de sus restos, somos dueños.

En nuestra plaza mayor
como pagando condena
está el ancla y su cadena
como un recuerdo de honor.
Al lado un forjador,
en su pedestal erguido;
nos recuerda que se han ido,
ya con un siglo de ausencia.
no tendremos su presencia,
pero nunca, habrá olvido.

Autor: Augusto Palomares Bazalar

Autor: Antonio Silva García



Figura 7. The Medallón. (Fotografía: Ana María Lebrún Aspíllaga)

Buen decimista

Para ser buen decimista
no puede ser un cualquiera
perdonen el que yo insista
en hacerlo a mi manera

Nuestro Museo

Aquí se encuentra el pasado
en un momento presente
gracias a este excelente
Museo que nos ha dado.
Todo lo recopilado

<p>Me dijeron a mí un día si quieres ser un poeta tienes que escribir cuarteta y con prosa la poesía. Debes tener osadía con el don de mi lingüista hacer que el verso exista en diez líneas de oración, y que tengan entonación para ser buen decimista.</p> <p>Que me corrija un maestro para mi es letra muerta lo que me inspira y despierta es el cariño a lo nuestro. Es lo que siempre demuestro en cada verso que hiciera escribo como quisiera porque escribo lo que siento quién escribe con aliento no puede ser un cualquiera.</p> <p>Cuando escribo no me fijo si el verso salió bonito solo miro que lo escrito sea lo que mi alma predijo porque será como el hijo que cuando viejo me asista, no estoy creando un racista es mi modo de escritura, si eso no es hacer cultura perdonen el que yo insista.</p> <p>Si estoy faltando el respeto les ruego que me perdonen no todos los que componen seguimos siempre un boceto. Para nadie es secreto como la rima escribiera mientras a nadie ofendiera ni se hiciera el ofendido yo solamente les pido en hacerlo a mi manera.</p> <p>Autor: Augusto Palomares Bazalar</p>	<p>se nos viene a la memoria, los estragos y la gloria, de hechos acontecidos de tiempos que se han ido a lo largo de la historia.</p> <p>Con tan solo una mirada toda mi mente recreo al recorrer el museo cada pulgada cuadrada. Y esta idea alborotada mi mente ya se imagina estar parado en la esquina haciendo versos a mares a los famosos telares al cuchimilco y la china.</p> <p>Aquí se encuentran los restos de un pasado esplendoroso para que todo estudioso haga pensamientos prestos. De aquí saldrán los arrestos y tal como yo lo veo al hacer el escaneo de cosas que están presentes siento un mundo diferente lo que abriga este museo.</p> <p>Autor: Antonio Silva García</p>
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CONCLUSIONS

Nowadays, the "Decimas" that are shown in the Municipal Museum of Chancay let their authors dialogue constantly with their real and identitary context and with a variety of topics, moved by their preferences and the sensibilities.

Particularly, Chancay is a town of Décimas. The museum has let the people who recite Décimas meet with the community, because the Municipal Museum and the Distrital Municipality of

Chancay constantly organize activities with the participation of these artists who share their art with a megadiverse public, composed by Little children, Young people, adults and ancients. These activities have place in the museum, in the building of the municipality and in the public space, principally in the main court.

It is this way that the Municipal Museum of Chancay, with its new infrastructure serves the community offering new cultural services for the general public and generates an ideal place for the dialogue where different kind of visitors with very different interests come together. In this place also are offered cultural activities for all groups of local, regional, national and international population. Is in this frame in which the art of reciting Décimas in promoted as a cultural practice, having the people who recite them as the essence of this oral tradition that wasn't lost in time.

Finally, the experience of documenting the oral literature and popular culture in the Municipal Museum of Chancay through the Décimas has let this art expression be more valued, be transmitted from fathers to sons, and be useful for the meeting of family and friends.

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